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AUGUST 22, 1972

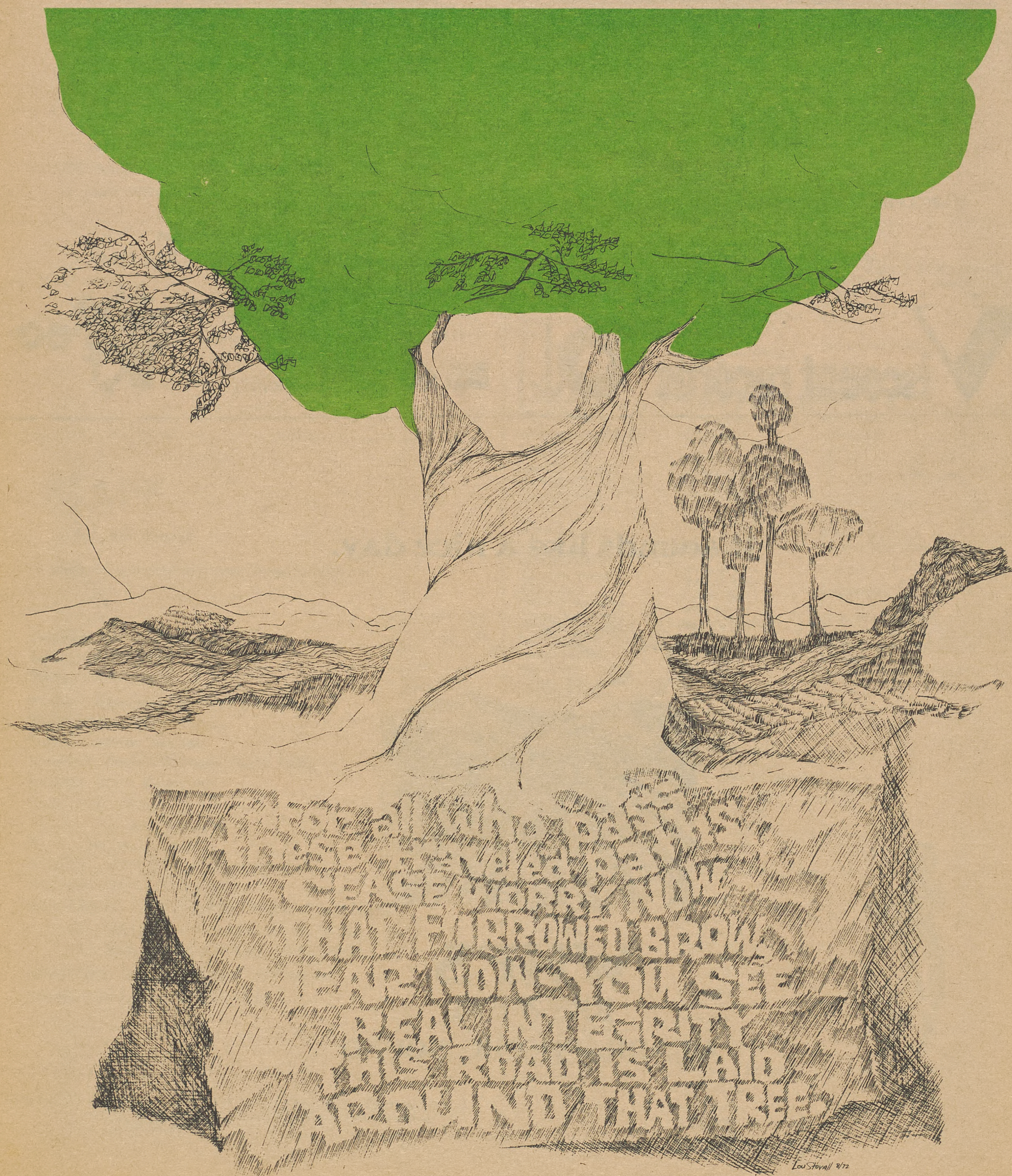
VOL.III NO. 22 AUGUST 22, 1972

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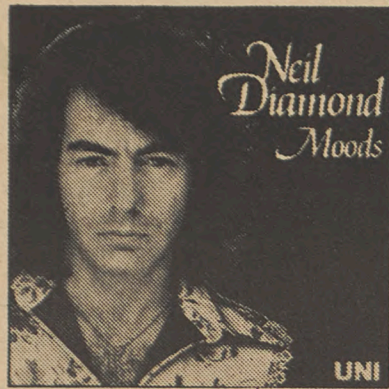
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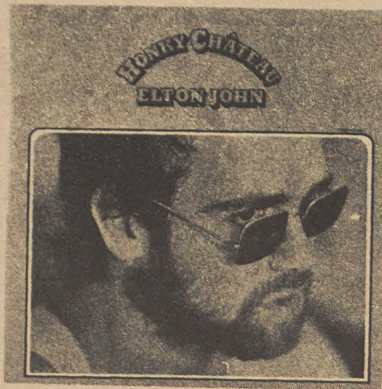
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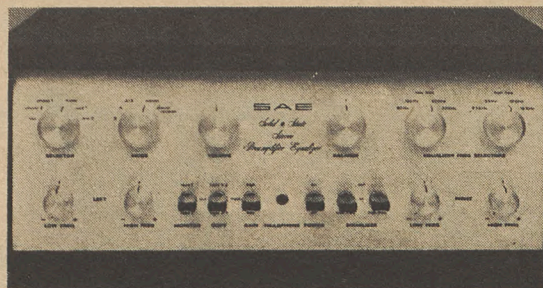


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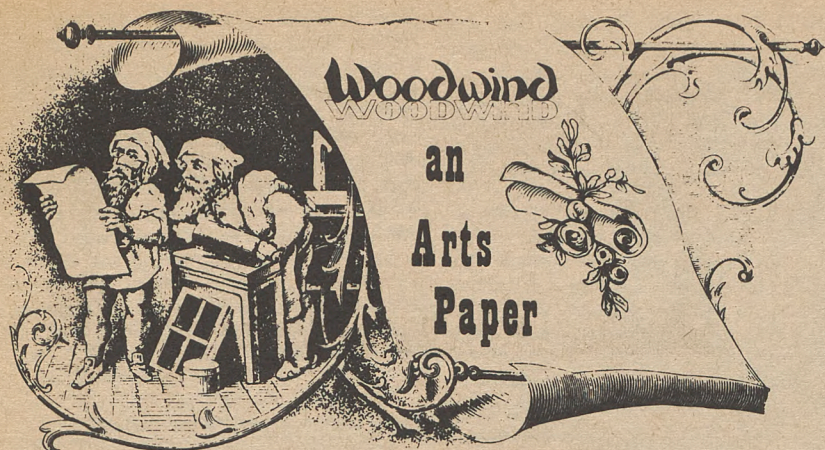
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BALTIMORE ADVERTISING:

Nancy Courtney

STAFF

Cover: Lou Stoval

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Editor: Judith Willis

Books: John Burgess

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Photography: Patti Pearson

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Foreign Correspondent: Tim Healy

Contributors this Issue: Alex Ward, Mary Chancellor, Paula Mathews,
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PERFORMANCE

Senior Prom Rates a Pink Carnation

by JAY ALAN QUANTRILL

The old Washington Theatre Club facility at 1632 O street, was all lit up, there were lots of people milling about, chatting on the sidewalk out front. There was an air of excitement in the scene as those connected with the soon-to-go-up production scurried through the crowd taking care of all sorts of last minute problems. It was good just to see the old theatre active again.

The show being presented is SENIOR PROM, the product of a couple of college students from this area. It is nostalgia from the late fifties, written without the bite of satire or the bias of a cause. It makes no pretense of style or point of view. The Authors have merely presented for your enjoyment a set of vignettes that could easily have happened to almost anyone in 1957. Of course the pivoting point is the prom, held annually for the seniors, by the seniors and with the seniors, but the scope of the material includes many other facets of what teenage life was like in 1957 at St. Pulaski's High School in Pennsylvania.

As I sat watching an extremely energetic and hardworking group of young performers, I thought to myself: "BYE, BYE, BIRDIE" said almost as much and really said it better

But as I watched on I wasn't sure. BIRDIE was satirizing the period, SENIOR PROM recreates it. For whatever its value, that's the results. I was also struck by the contrast of the performances in the show with the performances of the young actors in APPLAUSE which recently expired here. And where the APPLAUSE crew had mechanical competence and well-timed, programmed reactions, the SENIOR PROM cast presented honesty and conviction though it was ragged around the edges and lacked polish.

The music is reminiscent and derivative. But then what music of the period wouldn't be. Pity is that the score as a whole was so lacking in drama, and came off more as specialty pieces one and all, rather than as musical numbers helping to define or expand the story or concept. As for the story, it's better not thought about, the threads are bare and straggling in what makes up the plot and the whole thing comes off like scenes looking for a play.

If the recreation of the fifties is your entertainment bag...so is SENIOR PROM.

Canvas in Big Splashes" would help describe a painting to someone who is not there to see it. Only one of this collection of young artists' paintings would I not have, and that one only because it reminded me of the cross-section view of a bit of digestive tissue so often found in health textbooks.

Socially, these openings are usually a blast. Every other time I have been to the Corcoran the lights have been turned very low (off?) and the best collection of people themselves are usually enough to startle the mind. The regulars always include a few black-tied officials, a phalanx of over-six-foot lanky, blonde model-types, and a leather-jacketed crew who, with their motorcycle

helmets under their arms, look like extras from a movie about the Hell's Angels. Well, Tuesday night the crowd of regulars weren't there. Since one of the exhibits was sponsored by the EPA a lot of minor bureaucrats were there with their wives, and most members of this group had obviously never been to an opening before, for they looked terribly out of place and clustered together like settlers avoiding an Indian attack. It was very depressing seeing the ladies in their Middle America dresses, the men in their button-down collar shirts at what usually is a zowie event. Fortunately, the wine, Payl Masson's, was good, although I would have liked my chablis a little chillier...

The next get-together ought to be a smash. (I have consulted my oracle).



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Treemonisha: Much Ado About Little

by SUSAN COHN

O.K. I realize that this review will probably cause chaos, because every other reviewer in town has exclaimed over the greatness of Treemonisha. I'm sorry, but, from what I saw at the premiere on August 10th at Wolf Trap, I don't agree with a bit of these laudatory comments. I've also been bugged because none of these cheers have been given any reason, so I really can't see the error of my ways.

I must admit that Treemonisha was given quite a build up. I, myself, wrote an article a few weeks ago for WOODWIND which was full of anticipation, and there were other heralding articles in other magazines and journals. Maybe that was the problem—maybe the audience was expecting too much.

Treemonisha is an opera—very much so. It has all the operatic conventions of a rather obvious, rather slow-moving plot, but who notices the plot when there are fabulous singers singing marvelous arias? This basic premise works with most operas of the 19th century, but it just doesn't work with Scott Joplin's work. First of all, the opera is in English, and with the excellent diction of the performers, the plot lines become rather ridiculous when one realizes what the characters are saying. (Boheme also suffers when sung in English, as do most tragic operas. Only Mozart's operas survive the translation nicely, and that success also depends somewhat on the translation itself).

Another problem is that the subject of Treemonisha, or the aura surrounding the subject, is usually treated in musical comedies. Even Porgy and Bess had more of a folk quality to it, and infusion of jazz and spirit. Treemonisha is just too pompous for the subject—but that is probably a result of cultural indoctrination. Maybe pompous is a bad word; what the result was is that the whole thing was too stagey. The voices were great, but the acting was done with the old hand-to-the-heart technique, and the principals moved as if they had never been on stage.

The dancing was fabulous! I'm afraid the dancing was what carried the whole show. The songs were not quite that memorable, and the pace of the production was slow, but oh! that dancing! Maybe the whole thing should be made into a ballet.

[Apropos of nothing, at the premiere there were several groups of children in attendance—community groups, boy scouts girl scouts, whatever. Would group leaders who take children to concerts please instruct them in proper behavior at concerts? Because of latecomers the lights were not turned down when the overture started, but the kids kept on talking, laughing, and hooting at the whole proceedings, almost effectively drowning out the first half of the first half of the overture. I also prefer not to be hit by a spitball gone astray...

ART

CORCORAN PREVIEW

by SUSAN COHN

The latest preview evening at the Corcoran Gallery of Art was disappointing for both artistic and social reasons. The August event opened two exhibits, "Documerica I, Photographs of America's Environment" and "Paintings, Drawings, and Prints of Some Younger American Artists," the first co-sponsored by the U.S. Environmental Protection Agency.

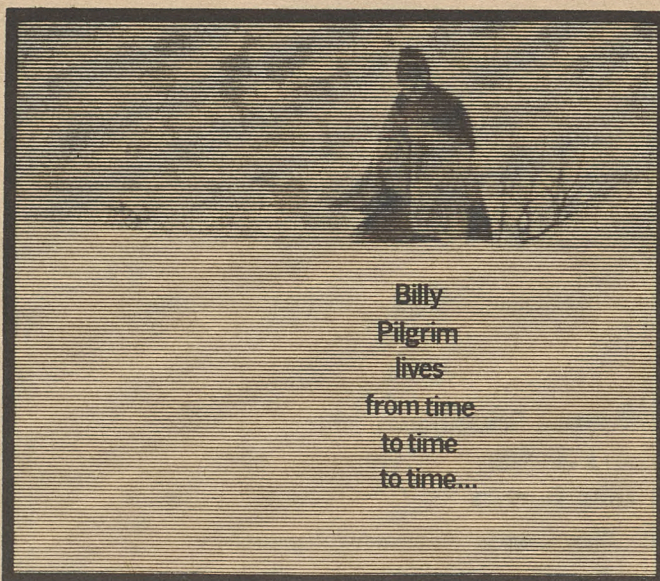
The photographic exhibit must have been intended to raise social consciousness, because the journalistic treatment of the subjects were anything but artistic. True, the colors were nice, but the whole thing was

unaesthetic, just color pictures of polluted streams, chlorine endangering a city, some officials posed in front of a smoggy town. There were several shots of some inner-city youth, but none of the trials of living that kind of life were captured in their faces. And then there were some of those pictures that are like the covers of the greeting cards that say something "meaningful."

The collection of drawings and paintings of the younger American artists was quite fine, and well worth seeing. I wish painters would find more than "Untitled" to call their works; even "Blue and Green Oils on

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Woodwind

Around Da Town

A Classy Show Biz Column

By T. Tabasco Tattle

For those who have suggested my real name is MORRIS SEIGEL, may your eternity be spent in a Suke Zeibert Happy Hour.

And here's another chapter of Washington's most familiar music soap opera: CRANK is breaking up.....or reorganizing. Some say BING MCCOY might try his hands at the 88's with the revamped group.

By now you might know that WHFS-FM has a new jockey. Who? Why JOSHUA BROOKS, who helped make the station what it was until Murray came aboard. Welcome back, Josh! Hope your salary is a little closer to your number of listeners this time.

Hey, does JERRY V. WILSON, D.C. police chief, live in Wahington?

I am happy to report that at least two young teens who attended the BLACK SABBATH concert recently were "completely grossed out." (One of them couldn't hear for several day after).

One current conversational gambit is to talk about the stated ingredients in food packages. Ever look at one of those meal-substitute diet shakes? Wooff!

Somebody discovered DONNY HATHAWAY'S soul recently: It was singing "Moon River" at a Holiday Inn...

Scenes I wouldn't like repeated at the Cellar Door...the night some fat cat slipped some changes to JAMES COTTON and his Blues Band to do some soul songs like "The Midnight Hour"...And the night some long-hair actually tod MUDDY WATERS to sing some rock and roll...

Weirdest contract in recent memory is one we saw from the Ike and Tina Turner Show, which stipulates there must be "(one) 15 pound CO2 tank with a wide funnelled hose for each show or performance." Now that has got to be the most mysterious clause in all of show biz.

Richard Supa Finds His Groove

By Bruce Rosenstein

For over five years, Richard Supa's musical sphere was Long Island - its bars, pizza joints, clubs - any outlet for rock'n'roll there was in the mid to late sixties. He was good, he was popular, and he had a good band, the Rich Kids. But it's only now that Supa is prepared for national attention.

He's had minor flirtations with it before, but nothing fell together, possibly because it wasn't destined to.

"The big Long Island bands were the Rich Kids, the Vagrants, (Leslie West's band), and the Illusion. The Young Rascals were on the same level as us - until they had a hit," Supa said, looking back on a scene that few escaped from, and hardly anyone intact with their bands.

The Rascals did it, but Leslie West left the Vagrants in the dust for Mountain and the Illusion is gone. The Rich Kids lasted for five years, with two albums, both flops. The first was for RCA, the second came in mid-1969 for Columbia after the group had changed its name to Man.

Mainly starting with the latter LP, Supa has been involved in a number of experiences which make him reflect that, at, age 28, "I've been around." He's got a commanding presence, tall and sure of himself, with long waving hair and a big mustache, and he speaks and sings in a deep, nasal voice, which may not technically be "good," but is distinctive and expressive.

At age 25 in Man, he hadn't been around, and there were lots of people there to take



The SKY COBB BAND supposedly has a record contract lined up with STEVE CROPPER, guitarist and producer. More later...

Remember the LOOKING GLASS concert that was advertised for T.C. Williams High School? Well, the agency for that group says they were never booked there. Sorry, you lose.

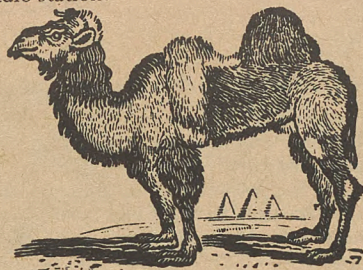
Do any musicians out there have any happy or horrific stories about working for local booking agencies. Any stories about absurd gigs, rules, flim-flamming, etc? Let us know. We need some science fiction material.

What is the name of the willowy, strange, blond kid who shows up at every rock concert and dances like a gangly sprite? It seems he has taken over the freaky-dancer role from WONDER WARTHOG here in town. But who is he? What's his story?

The virtues of woodshedding award this week goes to the WYOMING STREET BAND. Yea!

Is Alice Cooper really Wally of the Leave It To Beaver Show?

Is Barry Richards really out trying to buy a radio station?



said to me, 'who do you want to produce?' and the first name I thought of was Bob Johnston," Supa said. "When I got to Nashville, I found out that Bob Johnston could not produce either. Just like groups, producers are hyped. He's okay for an established artist like Dylan or Cash, but he's not good for a young, undeveloped artist. He only got Dylan and Cash after they were established."

Man did a few festivals in the summer of 1969, and the Ed Sullivan show (where they did "Sister Salvation"), and split up. Interspersed with his rock and rolling was a seven month period in the lead role in the New York company of HAIR.

"I had no acting experience," Supa said, "I saw an ad for auditions for HAIR, for someone who could sing and play, so I thought why not? I went down there and there were about five hundred other people. They kept getting down to smaller number; to two hundred, then on hundred, then fifty, then still smaller, then they came up to me and said, 'you're it', and I said, 'I'm what?' I thought I'd end up with something in the chorus." He enjoyed acting, and may do it again someday, but says "I'm a musician first."

After the end of Man, Richard began searching for a new record contract, now with a new band. The companies were interested in him and his songs, but not his group. Clive Davis told him, "We'll sign you, but not your group." They had trouble grasping this, and misunderstanding abounded. "I signed with Paramount, and when it came time to record the album, I used them as backup," Supa explained. "I said, you want a name, I've got a great name, how about Jamboree. It was a take it or leave it thing." The Album, released in the summer of '71 and called, SUPA'S JAMBOREE, was recorded in Atlanta, which Richard now calls home, with Buddy Buie as producer and additional backup from the Atlanta Rhythm Section. Supa liked the songs on the album, but not some of the playing. Nevertheless, he took Jamboree on a promotional tour, and they played well, but he let them go.

\$100, where is it?' I'd say, 'you want \$100, here's \$100, and I'd give it to them out of my pocket. And I thought, what am I, crazy?'

So now, Supa works with a temporary backup of guitar and piano for live gigs, and the Atlanta Rhythm Section on records. When he can find the right blend of personalities, he'll put together another band, probably a three-piece acoustic, but not until then, with the Jamboree memory still fresh. The one musician who probably will stay with him is guitarist Howie Emerson, who, at 21, has had less professional experience than the older Supa. Howie had been depressed over the reaction of the Cellar Door audiences to the band, being opening act for James Cotton for a week. "They're not even hostile," Howie said, "they just sit there and stare and don't react. And we're a good band. I almost felt like crying up there tonight." Supa sat coolly listening to him, and calmly said that he is no longer bothered by anything a club audience can do, and doesn't consider the Cellar Door crowd better or worse than any other club audience for an opening act.

The new album is much more together than Jamboree, mainly acoustic, but acoustic that MOVES, and makes you move too. He's no longer playing that loud, fast blues lead guitar that he played on Man's album, it's more controlled and steady rocking now, with some nice country licks and he's developed a good deal as a songwriter in the past few years.

Back in Long Island, There's now a group that took his name and call themselves Supa Heat, in Miami (where he once played in soul bands) there's a group called the Rich Boys. Wherever he goes, Richard Supa usually leaves his mark. It's up to the rest of us to catch up with him now.

"It takes three things to make a good group," he said. "One is good material, another is good playing, and the third is a good blend of personalities. We didn't have that third thing. They were always paranoid that they weren't getting what they were entitled to. They'd say, 'you said we were getting \$100, and I

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Dr. John, The Night Tripper

by ALEX WARD

On GUMBO (ATCO SD 7006/0598), Mac Rebennack, better known to devotees of voodoo rock as Dr. John the Night Tripper, has forsaken the occult to pay tribute to the past masters of the New Orleans rhythm and blues scene, most notably the legendary Professor Longhair and Huey (Piano) Smith and the Clowns. The result is the good Doctor's best recorded work to date; GUMBO should certainly serve to expand his limited but intensely loyal following.

Although this record marks a departure from his previous format, it's surprising Dr. John hasn't attempted something like it before.

A native of New Orleans and a session man there since his early teens, he got his musical education at the right hand of 'Fess Longhair, who was also a great influence on Fats Domino and Huey Smith. Later he worked as an A&R man for Johnny Vincent's once-fabled Ace Records in Jackson, Miss. Most of the music on GUMBO is rock and roll from damn near a decade and a half ago, music that Dr. John handles as easily and naturally as a concert pianist handles chopsticks. He's been playing it almost all his life.

The album contains several immediately recognizable songs, like "Stack-a-Lee," "Little Liza Jane," and "Let the Good Times Roll" (performed slower here than the Shirley and Lee classic) and some goodies like "Tipitina" and "Big Chief" which will please anybody, but especially admirers of Professor Longhair. 'Fess's distinctive piano style is easily detectable throughout; his and Dr. John's riffs are nearly interchangeable.

The real high points of GUMBO, however, are its opening song, "Iko, Iko," and a medley of three of Huey Smith's Heaviest hitters

"High Blood Pressure," "Don't you Just Know It," and "John Brown." If "Iko, Iko" sounds familiar, it's because the song has

been covered by any number of Creole music groups under the title of "Jockamo."

The Huey Smith medley is a master stroke. Although Frankie Ford was probably the best known member of the Ace stable of artists (primarily because of his one big hit, "Sea Cruise") during the company's fat years, Smith was by far and away its most accomplished musician and performer. His songs, especially the three redone here by Dr. John, hold up now as well the day they were first recorded. Dr. John's voice is much rougher than Smith's, but his rippling, good time piano style—'Fess's influence again—is much the same, the background vocalists here, headed up by Tami Lynn, more than do justice to the Clowns.

GUMBO has other highlights. Lee Allen's tenor sax really does sparkle on "Junko Partner," and there's a fine piece of undiluted Dixieland called "Somebody Changed the Lock." A word of praise should also go to Harold Battiste, who plays sax throughout, and co-produced GUMBO with Jerry Wexler.

Rock musicians are undoubtedly the most derivative bunch who ever struck a chord, and the present inclination among many of them is to go back in time for material to play. Rarely have the oldies enjoyed the popularity they do now, and rarely, if ever, have they been done with as much style and gusto as they are on GUMBO. Dr. John

acts as if he were born to do nothing else but play rock and roll. May he keep on trippin' for a long time to come.

IN SEARCH OF SPACE — Hawkwind — (United Artists)

With a couple of possible exceptions, there are only two things you can do with this album: get stoned or go to sleep. It's quite valuable for both of these worthy and necessary occupations, and greatly facilitates each. Its electronic wanderings don't quite put it in a class with heavies like Pink Floyd or King Crimson, but there is no one else we can really compare them to. If your object is not sleep, you almost have to be stoned to listen to it, because it's the only way it makes sense and it will make you overlook (or praise) Hawkwind's flaws.

IN SEARCH OF SPACE is just as effective, and a lot cheaper in the long run, than sleeping pills, but your dope expenditures will soar if you listen to it too much. I guess you may as well get stoned and figure out which is cheaper.

By BRUCE ROSENSTEIN

NURSERY CRYME — Genesis — (Charisma)

Genesis has been together for around five years now, but they are unknown outside of England and not too well known there, at that. This album should change all that. Hopefully, it will establish them as a major force. The sound is keyboard-dominated rock, strongly resembling THE YES ALBUM. It's a cohesive, well-produced album, with two especially challenging, exuberant songs, "The Musical Box," and "The Fountain of Salmacis." They are driven by the furious organ playing of Tony Banks, the drums of Phil Collins, and the distinctive vocals of Peter Gabriel.

This album also marks the debut in America of the British Charisma label, the brainchild of producer Tony Stratton-Smith, who gave the world the Nice. Charisma, which records Lindisfarne in England, also has released a new album by British heavies Van Der Graaf Generator, which will be treated separately in a future issue. Genesis has a lot going for it, and fans of ELP, Yes, King Crimson, etc., should check it out immediately. A strong debut record for Charisma.

B.R.

TIME LOOP — Chet Nichols — (Kama Sutra)

Chet Nichols has just slipped this album into public view and it's got a fair share of very likeable tunes that range from the crisply folkish "The Beatles Are Comin'" to those which have a slightly jazz taste to them like "Elektra" and the tricky lyrics and mellow electric piano of "Quasar Sleeper."

Though primarily a guitarist and vocalist, both of which he handles very nicely, he is also competent enough to fill out his music by playing piano and bass as well.

In addition to those tunes already mentioned, things like "Water Sand Castles" and "Who Stole The Ivy," fitting smartly in between the crisp and the slight, make this a good deal more enjoyable an album than many that pass through the house speakers.

By TIM HOGAN



MERRIMACK COUNTY — Tom Rush — (Columbia)

Oh no! Rush has got singer-songwriter-itis. Someone must have convinced him that's where the bread is this year and this dull, laid back album is the result. This from the man who first discovered the songs of Joni Mitchell and James Taylor, who was one of the earliest to record a Jackson Browne song, just a mediocre album filled with songs he wrote instead of his old forte: finding good material from previously unknown songwriters. The closest he comes to it in that respect here is "Mother Earth," by Eric Kaz, who was once a member of the Blues Magoos and is now living in Woodstock and playing with Happy and Artie Traum and writing songs, many for the group Mother Earth. It's probably the best song on the album, but it doesn't overcome the weaknesses of crap like "Kids These Days" or the pointless remake of "Merrimack County."

I doubt that things are that bad that Tom can't find good new songwriters, he probably just isn't trying anymore, thinking he's now good enough by himself. He should start looking again.

B.R.

SUNSTORM — John Stewart — (Warner Brothers)

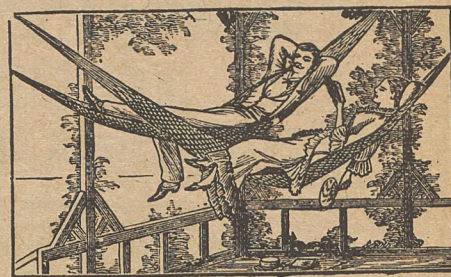
Stewart keeps releasing good albums without any strong reaction. This one is brimming with good material, like every bit of Side One, especially "Kansas Rain," "Bring It On Home" and "Arkansas Breakout." He's a fine songwriter, and his rugged but compassionate voice makes a strong combination. If Warner Brothers was on its toes "Kansas Rain" would be blaring out of every radio in the country, and it's everybody's loss that it's not. John's got a song to fill all of your moods, and SUNSTORM is guaranteed to make you feel good and keep you in touch with reality, something which is next to impossible for all too many songwriters. An album not to be overlooked.



DEUCE — Rory Gallagher — (Atco)

This, Rory's second solo album since disbanding Taste, shows the Irish guitarist making some inroads and improving some, but the high quality of Taste's second and last LP, ON THE BOARDS, ahs yet to be reached in the two years inbetween. His guitar work is exciting, but his songwriting is sub-standard. Only "Crest Of A Wave" really stands out. The trite lyrics of "In Your Town" point up his writing deficiencies all too well. We know the potential is there, and this is a whole lot better than his poor first solo LP, so maybe he'll get it together soon. Somebody please introduce him to a lyric writer, and things will be even better.

B.R.



I ONCE LOVED THIS COUNTRY FOR WHAT
I THOUGHT IT STOOD FOR...
LATER, I LOVED THIS COUNTRY FOR WHAT
IT MIGHT HAVE BEEN....
BUT THE LOVE AFFAIR IS OVER.
COLUMBIA, I WON'T SLEEP
WITH YOU
ANYMORE....

I'VE LEARNED THAT
THE STATUE OF LIBERTY
PUTS OUT....



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ING THAT CHANGE IS TO REGISTER AND VOTE.

Last Dance of a Water Ballet

A SATIRE

by PAUL GORDON

In the overpopulated world of rock music groups, one band few people have heard of is the "Valentine Michael Smith Memorial Water Ballet." The group chose the first part of their name because it was in enough to show their audiences that they read the right stuff, but not so far in that a feeling of sophomore comradery would be lost. The second part was selected because it had very little to do with anything, which incidentally, reflected the band's main musical intentions.

The Ballet was a band with a terrific amount of talent which they had little desire to use. There were five of them. Cameo, called so because of her sheet-white face that glared against her flat black hair, was head vocalist and occasional rhythm accompanist on gourd or sandpaper blocks. She had a sharp, piercing voice that was always under perfect control. Fired from the Ballet's barricade of amplifiers it was always certain to work like a chisel on even the most distant eardrums. Bass was provided by Marcellus Steinburger who played brilliantly-giving an inventive background but always stopping just short of taking control but whose eyes watered under strobe lights causing his contact lenses to slip out of place. On organ was Ralston Fenwick, a frustrated concert pianist who liked to sneak Mozart and Liszt into the Ballet's gigs. The drummer was a cretin known only as Gunga who never said much to anybody and whom no one knew a thing about.

Guitarist, composer/lyricist and spiritual and vocational counselor for the Ballet was Bosco Crabbe. As a musician, a term Crabbe truly deserved, he was a rare phenomenon. He was tone deaf. He couldn't distinguish it from any less ordered collection of sounds. But this gave him a real advantage over his competitors. Composing for him was a purely technical exercise. Once a musical idea formed itself in his mind, he could concentrate on it without worrying that anything in his personality would get in the way. A critical listener could discern Crabbe's purpose or point easily enough, but could never psychoanalyze the composer through his work. As far as it concerned Crabbe, music was a pure abstraction; musicians, instruments, listeners and the phenomena of sound were only regrettable but unavoidable nuisances.

Like many other bands, the Ballet had a short life, but in their time they did manage to record an album, called "Into You." The cover shows the group smiling and looking distantly happy, draped around an ugly yellow Land Rover parked in the middle of no recognizable place. The back of the jacket shows the reverse or the cover, as well as selection titles, times, and copyright holders.

The first track of the album is called "Stages," a song that Cameo loved because its point is that people change in certain ways as they grow older, a truth, she felt, the rest of the world had somehow missed. Next comes "Holes In My Socks" in which the well dressed and reasonably wealthy Crabbe praises the spiritual benefits of being poor. Filling the remaining 12 minutes of side one is a jubilant, spirited lament called "The Gone-Away Hours," about a young man who, in his 22 years, had witnessed all the pain, suffering, and lost love of the world, and who waited for death angrily and unhappily. Cameo loved the song only for its message, which she said spoke directly to her. Crabbe liked it for the way the music clashed so horribly with the theme; Gunga because it was fun to play; Steinburger for much the same reason; and Fenwick because it gave him a chance to show his true colors and try to stumble Gunga at the same time by tossing in a few bars of Mozart's Piano Concerto in A Major.

All 22 minutes of side two are taken up by the title piece, Crabbe's Masterwork. It seems that Crabbe thought of other things in much the same way as he did music. The abstractions alone were important. So, in "Into You," Crabbe set out to compose, play, and record pure, raw sex. Sex, he reasoned was an abstraction like everything else. Unfortunately, in any sexual act, there had to be at least one person involved to experience it. It was completely impossible, he

felt, for humans to conceive of pure sex. Even the easiest, most effortless sexual experience involved human beings, who whether they knew it or not, had human needs and hungers. Even the aging hooker and the stubble-faced wino looked for love and dignity, and shared something of themselves, some pitiful fragment of their souls that they could never get back even if they wanted it. No. Human emotions ruined sex the same way human ears ruined music. Tineared Crabbe set out to right this situation.

He thought the piece out carefully, and the effect was devastating. The Ballet never rehearsed it because they knew it could be played only once. They went into the recording studio nervous and afraid, but only Crabbe fully knew why. It would be his masterpiece, but it would mean the end of everything. The idea was that "Into You" would begin with all the human participation the group could muster and end with none at all.

It worked. After ten minutes everyone, except for Fenwick, lost interest in the instruments and began producing as much sound as possible, with the amplifiers and reverberators alone. Soon, after another six minutes, they filled the studio with a shriek of pure feedback, and walked out. Things were progressing as Crabbe had hoped. Machines alone were producing sound with no human help. Presently an amp blew a fuse and went silent, and with that the recording engineers picked up the spirit of the opus. One of them went into the studio and one at a time shut off the remaining pieces of equipment, and then the engineers too walked out. This was the ultimate moment of Crabbe's creation; in the silent recording studio was pure abstraction—nothing producing nothing. The recorders obediently ran out their remaining six minutes of tape. And then the take-up reel spun free of resistance the last inches of tape slapping against the capstan.

Crabbe had achieved his highest goal, but it meant the end of the "Valentine Michael Smith Memorial Water Ballet." The musicians left the recording studio and drifted into the street. They said nothing to each other and they never got together again. Crabbe, convinced he no longer existed, left town the next day and was never seen again.

"Into You" was pressed into a record just as it was taped, six minutes of silence and all. I have a copy of it around somewhere, and I remember listening to it once. About two minutes from the end, Crabbe's genius had its effect on me as well. I got up flicked the reject switch, and went to the kitchen. Behind me alone in the living room, the tone arm lifted itself and glided to rest, and the machine shut itself off with a heavily amplified thud. Crabbe would have been delighted.



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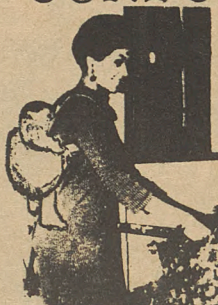
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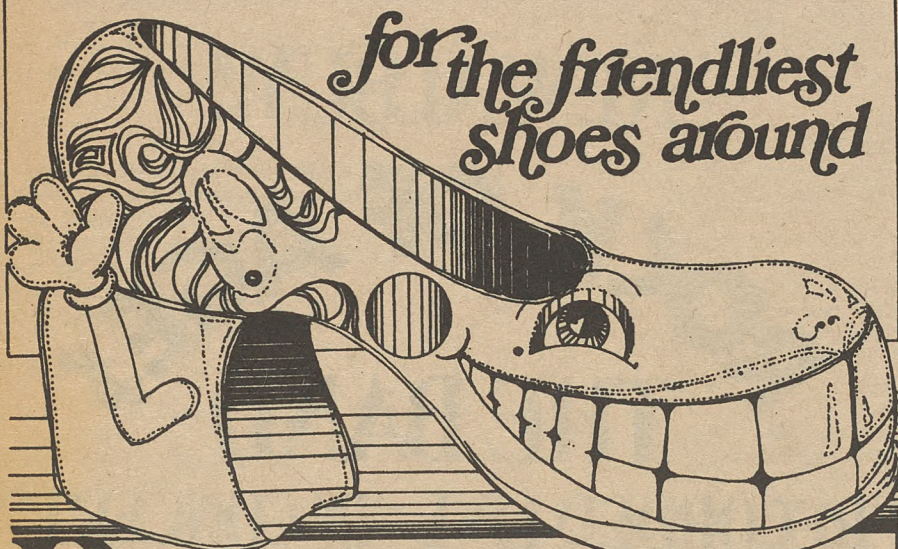
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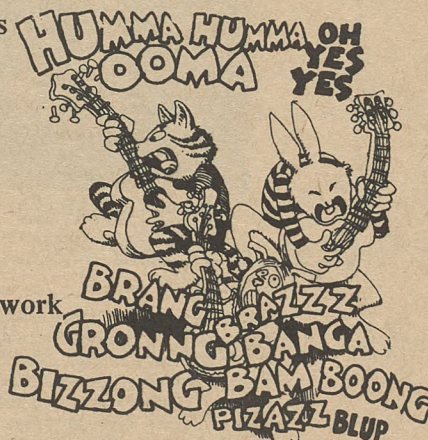
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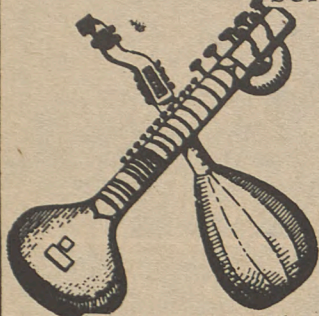
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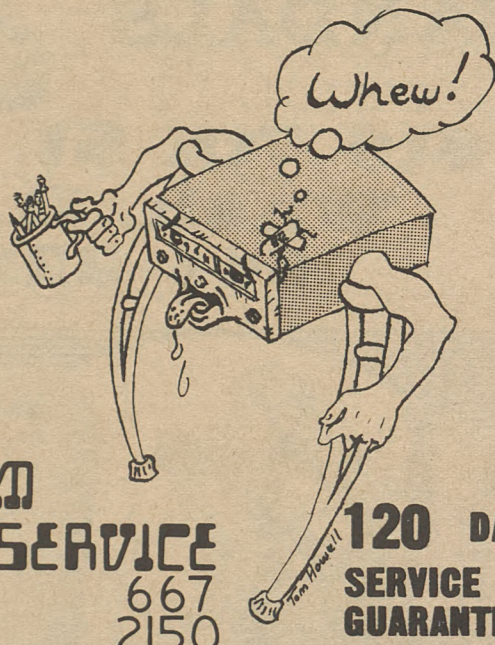


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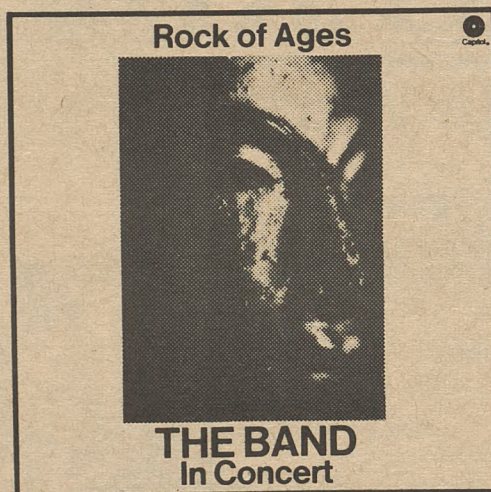
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CALENDAR OF DELIGHTS

TUESDAY, AUGUST 22

MUSIC

National Symphony; Isaiah Jackson conducts; 8 pm
Greenbelt Park, Md.; Free
Ray Charles; Carter Barron; 8:30 pm; 723-2435
World's Greatest Jazz Band; Cellar Door; 337-3389
Deep Purple; Kennedy Center Concert Hall; 8:30 pm
Earl Scruggs Revue; Stardust; 843-6233

FILM

"Rashomon" and "Gates of Hell"; Circle Theatre;
337-4470

EVENTS

Alvin Ailey American Dance Theatre; Wolf Trap;
8:30 pm
Auditions for two one-act plays; Back Alley
Theatre; 8 pm; 723-2040

WEDNESDAY, AUGUST 23

MUSIC

National Symphony; Isaiah Jackson conducts; 8 pm;
Dupont Circle; Free
World's Greatest Jazz Band (See Aug. 22)
Beastly Times; Lafayette Square; 12 noon
John Wells Delegation; Reading Gaol; 833-3882
Ray Charles (See Aug. 22)
Earl Scruggs Revue (See Aug. 22)

FILM

"Rashomon" and "Gates of Hell" (See Aug. 22)
"Women in Love"; Inner Circle; 337-4770
"Marjoe"; opens at Outer Circle 1; 244-3116

EVENTS

Alvin Ailey (See Aug. 22)
Auditions (See Aug. 22)

THURSDAY, AUGUST 24

MUSIC

Paul Hawkins and his Marimba Band; 8:30 pm
River Terrace Ampitheater, Annacostia Ave.
and Benning Rd. N.E.; Free
World's Greatest Jazz Band (See Aug. 22)
John Wells Delegation (See Aug. 23)
Ray Charles (See Aug. 22)
Earl Scruggs Revue (See Aug. 22)

FILM

"Shoeshine" and "Open City"; Circle Theatre;
337-4470
"Women In Love" (See Aug. 23)
"Marjoe" (See Aug. 23)

EVENTS

Wolf Trap Company Dance Program; Wolf Trap;
8:30 pm
"Black Ink"; an evening of dramatized Black poetry;
Environmental Theatre, 916 G St.; 727-2168;
Free

FRIDAY, AUGUST 25

MUSIC

Beastly Times; Farragut Square; 12 noon
World's Greatest Jazz Band (See Aug. 22)
Association and Judee Sill; Merriweather Post; 8 pm;
953-2424
John Wells Delegation (See Aug. 23)
Festival Chamber Orchestra; Scribner conducting;
Swarthoot piano; Kennedy Center Concert Hall;
254-3776
Ray Charles (See Aug. 22)
Earl Scruggs Revue (See Aug. 22)

FILM

"Marjoe" (See Aug. 23)

SATURDAY, AUGUST 26

MUSIC

Richie Havens and Sha Na Na; Merriweather Post;
8 pm; 953-2424
John Wells Delegation (See Aug. 23)
Herbie Mann Sextet, Cannonball Adderley, Johnny
Hammond, Hank Crawford; Constitution Hall;
8 pm and 12 midnight; 659-2601
Ray Charles (See Aug. 22)
Earl Scruggs Revue (See Aug. 22)

FILM

"Marjoe" (See Aug. 23)

SUNDAY, AUGUST 27

MUSIC

Ray Charles (See Aug. 22)

FILM

"Marjoe" (See Aug. 23)

EVENTS

Art-On-The-Mall; 1 to 5 pm; Reflecting pool,
sidewalks of Lincoln Memorial; Free
Hootenanny; Cellar Door; 337-3389

MONDAY, AUGUST 28

MUSIC

Breakfast Again; Reading Gaol; 833-3882
Jackie De Shannon; Cellar Door; 337-3389
The Dillards; The Stardust; 843-6233

FILM

"Marjoe" (See Aug. 23)
Leonard Bernstein Film Festival; Eisenhower Theater
of Kennedy Center; 254-3670

EVENTS

The Amazing Kreskin; Shady Grove; 8:30 pm; 948-3400

TUESDAY, AUGUST 29

MUSIC

Breakfast Again (See Aug. 28)
Jackie De Shannon (See Aug. 28)
The Dillards (See Aug. 28)

FILM

"Marjoe" (See Aug. 23)
Leonard Bernstein Festival (See Aug. 28)

WEDNESDAY, AUGUST 30

MUSIC

Beach Boys, Merriweather Post; 7:30 pm; 953-2424
Music Festival: The Old and The New; Kennedy Center;
254-3770
Jackie De Shannon (See Aug. 28)
The Dillards (See Aug. 28)

FILM

Leonard Bernstein Festival (See Aug. 28)

THURSDAY, AUGUST 31

MUSIC

Festival (See Aug. 30)
Jackie De Shannon (See Aug. 28)
The Dillards (See Aug. 28)

FILM

Leonard Bernstein Festival (See Aug. 28)

FRIDAY, SEPTEMBER 1

MUSIC

Randy Newman and Jim Croce; Merriweather Post;
7:30 pm; 953-2424

Festival (See Aug. 30)
Chuck Berry with Sky Cobb; New World Beach;
Annapolis, Md.; 8 pm
Jackie De Shannon (See Aug. 28)
The Dillards (See Aug. 28)

FILM

Leonard Bernstein Festival (See Aug. 28)

SATURDAY, SEPTEMBER 2

MUSIC

Charley Pride; Merriweather Post; 8:30 pm; 953-2424
Festival (See Aug. 30)
Jackie De Shannon (See Aug. 28)
The Dillards (See Aug. 28)

FILM

Leonard Bernstein Festival (See Aug. 28)

SUNDAY, SEPTEMBER 3

MUSIC

Festival (See Aug. 30)
Best of the Hoots; Cellar Door; 337-3389

FILM

Leonard Bernstein Festival (See Aug. 28)

EVENTS

Art-On-The-Mall (See Aug. 27)

MONDAY, SEPTEMBER 4

MUSIC

Blood, Sweat, and Tears and Don Cooper; Merriweather
Post; 7 pm; 953-2424
Festival (See Aug. 30)
Best of the Hoots (See Sept. 3)
B. J. Thomas; The Stardust; 843-6233

THEATER

OPENING

The Patrick Pearse Hotel; Opens Aug. 22 at Olney Theater
Man of La Mancha; Opens Aug. 22 at Shady Grove

CONTINUING

Godspell; Ford's Theater; 347-6260
You're A Good Man Charlie Brown; Wayside Theater;
Middletown, Va. (703) 869-1776
Lysistrata and But What Have You Done For Me
Lately; Washington Theater Club; 783-3539
I've On The Backhand Side; Black American Theater;
483-2252
Senior Prom; "O" Street Theater Club; 234-4949
Zorba; Cedar Knoll Dinner Theater
King Ubu; Theater Lobby

GALLERIES

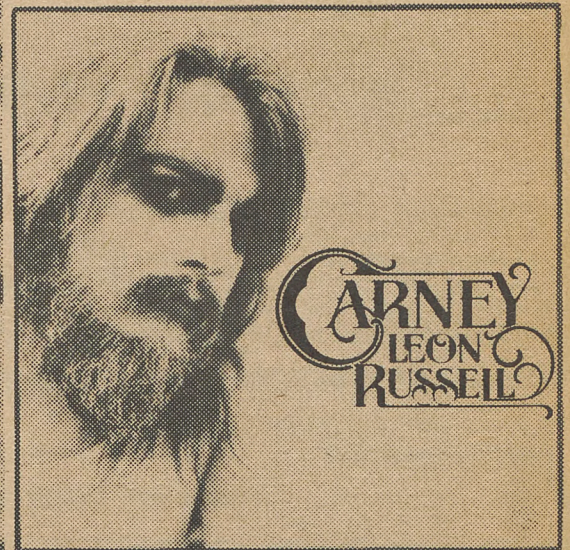
OPENING

Prints by Wetton; Ceramics by Kerrigan; Franz Bader;
2124 Pa. Ave; Aug. 22 through Sept. 9
Works of local women artists; Jacobs Ladder Gallery,
5480 Wisc. Ave. N.W.; Aug. 24 through Sept. 1

CONTINUING

Late 19th - 20th Cent. Masters; Adams Davidson
Galleries, 3233 P St. N.W.
Paintings by Folly Fodor; Dupont, 1332 Conn.
Ave. N.W.; closes Aug. 27
Original Oriental watercolors and ink paintings by
Tin-Chung and Dock Chen; East-West Art Assc.;
G Gaithersburg, Md.
Matt Phillips Exhibit; Fendrick Gallery
Malagasy wood carvings, batiks; Raimandriana Gallery,
1531 - 33 St. N.W.
Acrylics by Gloria Irvine; Wonderful World of Art,
7531 Leesburg Pike, Falls Church
"Documerica 1"; Corcoran Gallery of Art
Prints by Edward Munch; National Gallery of Art
Prints by Edouard Vuillard; Phillips Collection;
through August
"Announcing the Avant-Garde"; an exhibit of post-
impressionist playbills; Renwick Gallery

ORPHEUS II, son of Orpheus I, presents

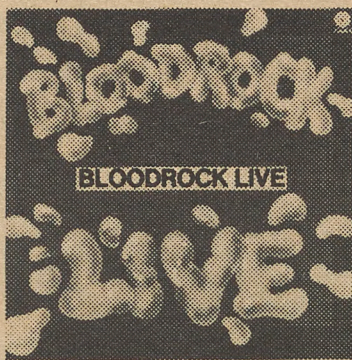


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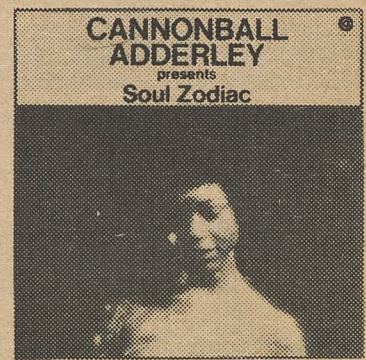
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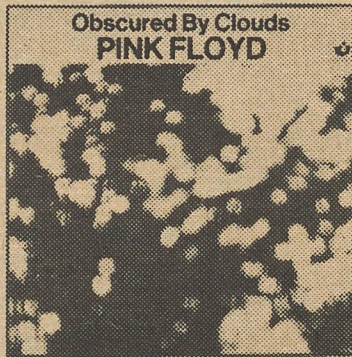
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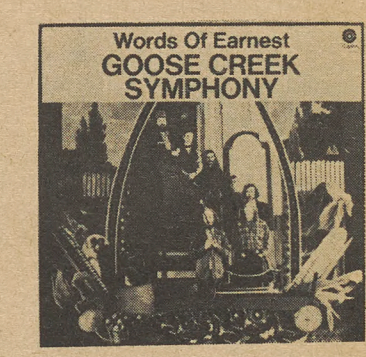
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